

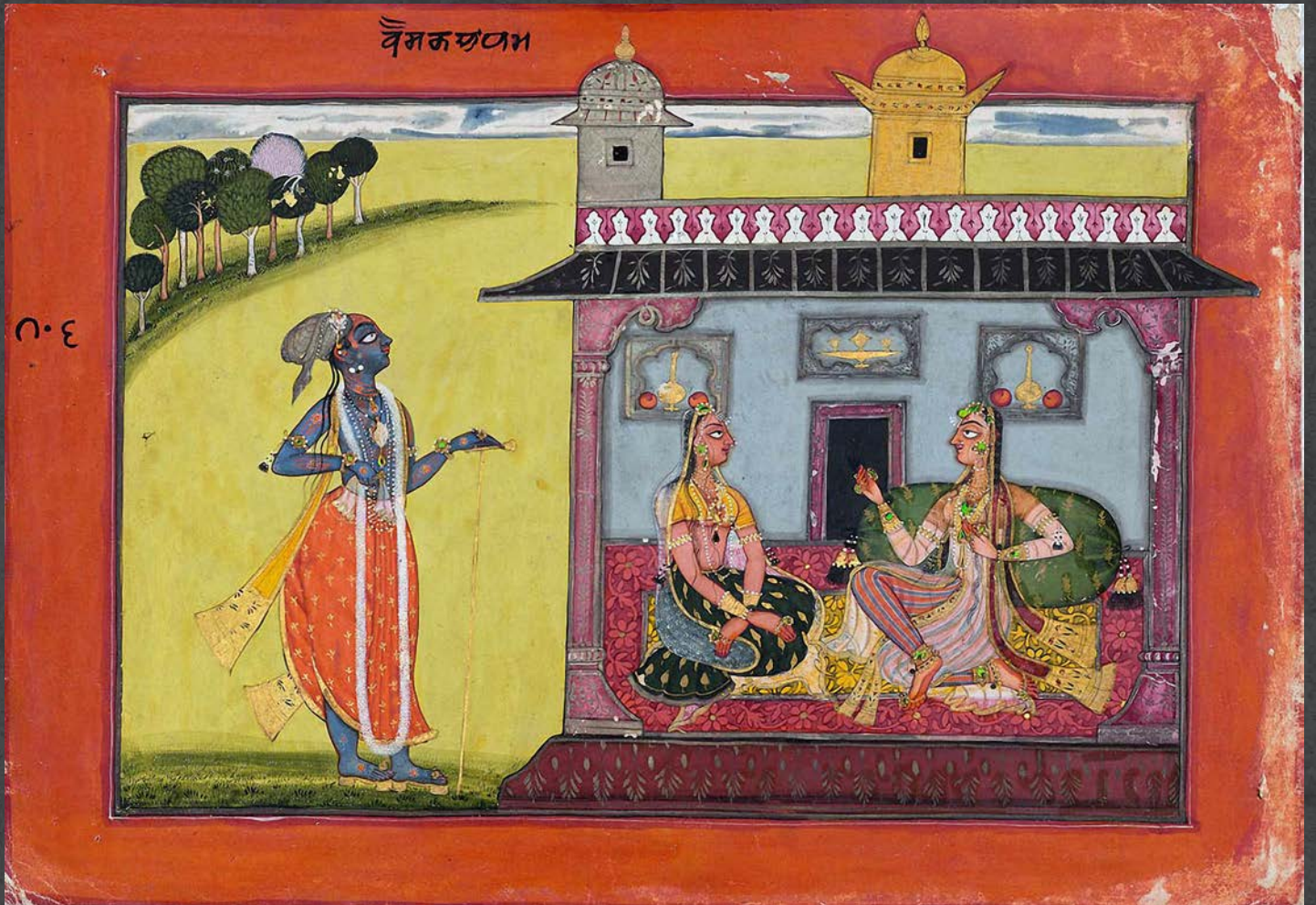
Sri Krishna Kathamrita



Bindu

Issue 605

Māna-virahah
Rejection and Separation





Sri Krishna Kathamrita Bindu

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Highlights

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The medieval Gaudiya Vaishnava poet Raghunandan Goswami



DIVISIONS OF UNION AND SEPARATION



His Divine Grace

A. C. Bhaktivedanta Swami Prabhupada

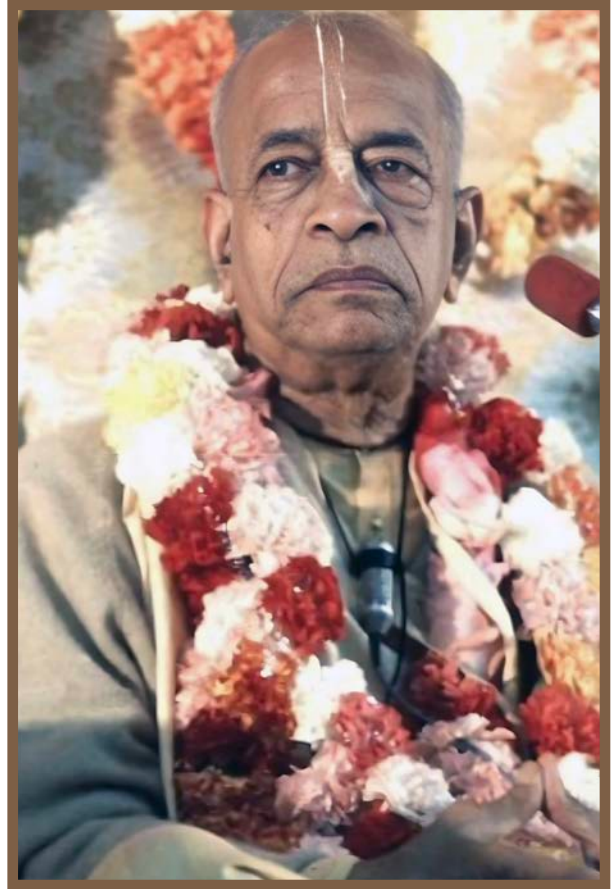
Vipralambha is described in the *Ujjvala-nīlamanī* (vipralambha-prakaraṇa 3-4):

yūnor ayuktayor bhāvo yuktayor vātha yo mithaḥ
abhiṣṭāliṅganādīnām anavāptau prakṛṣyate
sa vipralambho vijñeyah sambhogonnati-kāraḥ
na vinā vipralambhena sambhogaḥ puṣṭim aśnute

“When the lover and the beloved meet, they are called yukta (connected). Previous to their meeting, they are called ayukta (not connected). Whether connected or not connected, the ecstatic emotion arising due to not being able to embrace and kiss each other as desired is called vipralambha. This vipralambha helps nourish emotions at the time of meeting.” Similarly, sambhoga is described in the following verse quoted from the Vedic literature by Srila Bhaktisiddhanta Saraswati Thakur in his *Anubhāṣya*:

darśanāliṅganādīnām ānukūlyān niṣevayā
yūnor ullāsam ārohan bhāvaḥ sambhoga īryate

“Meeting each other and embracing each other are aimed at bringing about the happiness of the lover



Unknown potographer

and the beloved. When this stage becomes increasingly jubilant, the resultant ecstatic emotion is called sambhoga.” When awakened, sambhoga is divided into four categories:

Cover: *Vipralambhā Nāyikā*. The heroine who was deceived by her lover. Basoli painting by an unknown artist. C. 1660-70.

Vintage painting by an unknown artist.



Krishna dances with the gopīs

(1) *pūrva-rāga-anantara* — after *pūrva-rāga* (attachment prior to meeting), *sambhoga* is called brief (*saṅkṣipta*);

(2) *māna-anantara* — after *māna* (anger based on love), *sambhoga* is called encroached (*saṅkīrṇa*);

(3) *kiñcid-dūra-pravāsa-anantara* — after being a little distance away for some time, *sambhoga* is called accomplished (*sampanna*);

(4) *sudūra-pravāsa-anantara* — after being far away, *sambhoga* is called perfection (*saṁṛddhimān*).

The meetings of the lovers that take place in dreams also have these four divisions.

— Purport to Cc. madhya 23.62. Bhaktivedanta Book Trust. Los Angeles. 1975.

Basohli style. Rendered in the late 1600s by an unknown artist.



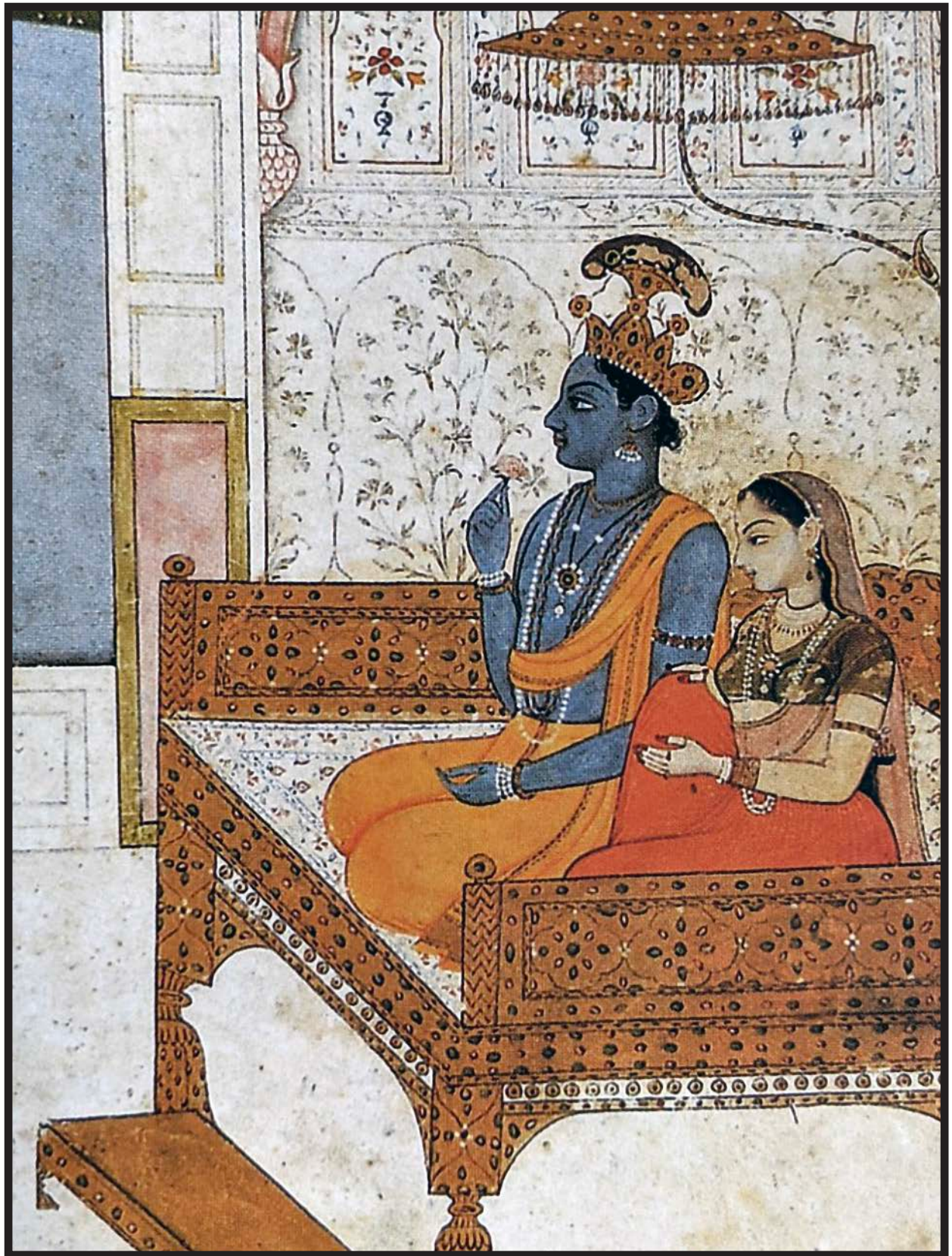
Krishna with some peacocks

NECTAR OF POISON



Sri Srimad Gour Govinda Swami Maharaja

There are two opposites, the mixture of *viṣa* and *aṁṛta* — poison and nectar together. In *rādhā-prema*, poison is there and nectar is there, mixed together. Can you think of how poison and nectar are mixed together? In *rādhā-prema* there is *viṣa-aṁṛtar-milāna*. When there is *milāna*, union, it is very sweet, *milānānanda mādhu*. But when there is separation it is very acute, a very painful burning like poison. Two opposites are there. Poison is there and nectar is there. Outside there is the burning



Painting by Nainsukh. 18th c. Guler.

Radha Krishna on a throne



Krishna comes in the disguise of a gopī before Radharani and her companions

of poison — acute pangs of separation, burning like poison, but inside there is immense pleasure. Outside burning, inside immense pleasure. Two opposites. This is *abdhuta*, the wonderful characteristic of *kṛṣṇa-prema*. To relish this *kṛṣṇa-prema* is like chewing very hot sugarcane. The mouth is burning but there is such sweetness that you cannot leave it.

— From chapter three of “The Last Limit of Bhakti”. Gopal Jiu Publications. Bhubaneswar. 1994.

DRESS OF THE YOGINI PART TWO



From Śrī Rādhā-mādhavodaya
By Raghunandan Goswami

For more about Raghunandan Goswami, see Bindu issue 604

sei vaṁśināda śuni kahena viśākhā
rāi karṇa tāka yadi haya māna rākhā
ai kṛṣṇa venu vane garjjana kariya
praveśile kāne māne karibeka laya

Listening to the sound of the flute, Vishakha said to Radha, “Whatever *māna* (sulky anger)

remains in your mind, the sound of his flute, which now reverberates throughout these groves, will enter your ears and destroy it.” (36-37)

kimvā praveśiyā veṇunāda tava kāne
nā pāribe vināśite tava ei māne

temana kṛṣṇera vāṇi vyartha haila jāya
suṣkakāṣṭha nināde ki karibe tāhāya

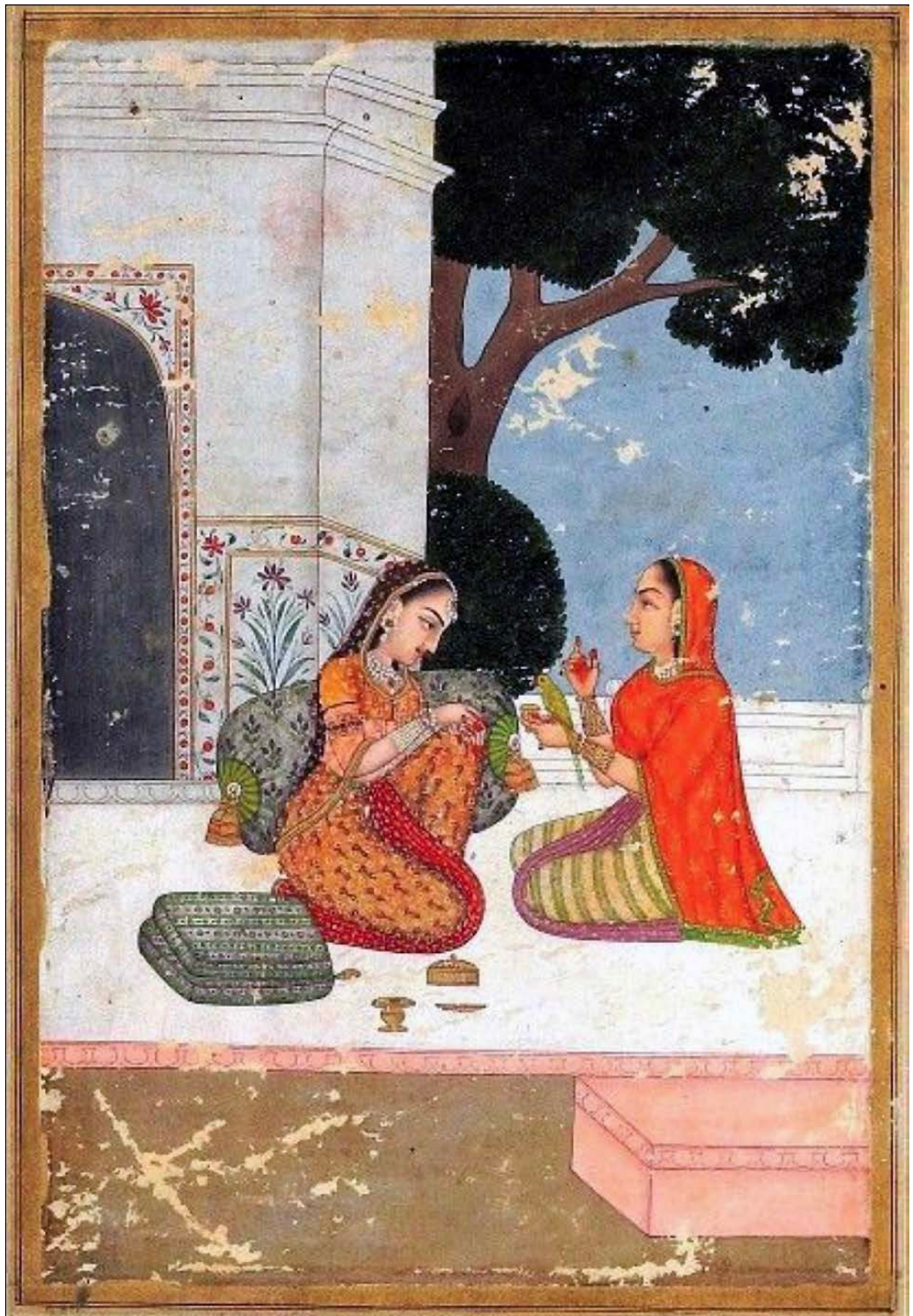
“Or perhaps,” continued Vishakha, “despite the notes of the *veṇu* entering your ear, you still will not be able to destroy your *māna*, and Krishna’s message will have no effect, and thus no more will you have to berate these notes, which issue forth from a dry piece of wood.” (38-39)

eta kathā śuni rādhā kichu nā kahilā
kintu sei venunāda śunite lāgilā

sei venunādāmṛta taraṅginī dhāra
praveśa karila giyā hṛdaye rādhāra

seha māna analere kariyā nirvāṇa
gharmachale bāhirete karila payāna

Hearing these words of Vishakha, Radha said nothing, but remained absorbed in listening to his flute, the sound of which is a flow of nectar-like waves that enter Radha’s heart and extinguish the fire of



A rajput Mughal painting by an unknown artist. Circa 18th century.

A gopī who is wearing a shawl and holding a glass and a parrot advises Srimati Radharani



A sakhī persuades Radha to meet Krishna

her *māna*, which is seen to leave her body in the form of her profuse perspiration. (40-42)

*mānāila nibāila bhāri bāspajala
bujhi nayanete gale dhari āsru chala*

Although she closed her eyes in hope of checking her tears, she could not do so, and they were falling in torrents. (43)

*kṛṣṇe chāḍi māna laye chilena śrīmatī
tāreo hārāye haila baḍa duḥkhi mati
tabe tiñha niśvāsa chāḍiyā ghaneghana
adomukhī haye mane karena bhāvana*

Srīmatī's *māna* provoked her to discard Krishna, and because he had been disowned by her, he also suffered terribly too. Brooding over this, she sighed deeply with her head lowered. (44-45)

*ore vidhi tumi hao baḍa durāśaya
tomāra caritra buddhi vedya nāi haya
prathamete karāiyā māna ghoratara
upekṣaṇa karāile tena prāṇeśvara*

*sei māne ekhana karāye upekṣaṇa
prāṇa chāḍāite karitecha āyोजना*

(Radha begins to curse *vidhi*, the creator or providence:) “O *vidhi*! You are very wicked minded! No one can understand your character or intelligence! First of all, it was you who created this awful *māna* that caused me to forsake my *prāṇeśvara* (lord of my life)! But now, I will rid myself of this *māna* by making arrangements to take my own life.” (46-48.)

*eirūpa bhāvanā karena śrī rādhikā
tāhā dekhi jijñāsā karena viśākhārikā*

Such was the disposition now of Sri Radhika. Noting this, Vishakha began to question her. (49)

*priyasakhī adhomukhī ha-iyā basiyā
ki bhāvanā karitecha dukhita ha-iyā*

*sūryapūjā kāla āsi haila upastita
ataeva snāna kriyā karaha turita*

*yā-ite nā pāre āji konamate vane
ataeva sūryapūjā karaha bhavane*



Kangra painting by an unknown artist. Circa 1810 to 1820.

A repentant Krishna falls before the feet of Radha



Disguised as a gopī, Krishna approaches Radharani

*pohāyecha samudāya rajanī jāgiyā
elāgi śayana kara bhojana kariyā*

(Vishakha said), “Dear friend! Why sit here with your face downcast like this! What are you thinking about that makes you so unhappy? Aside from that, the hour for your sun worship approaches, therefore quickly perform your ablutions! I can see no other way (or play) that you may adopt today to venture into the forest, hence think of your *sūrya-pūjā* instead! You have been awake all night, and now the time has come to bathe and have something to eat.” (50-53)

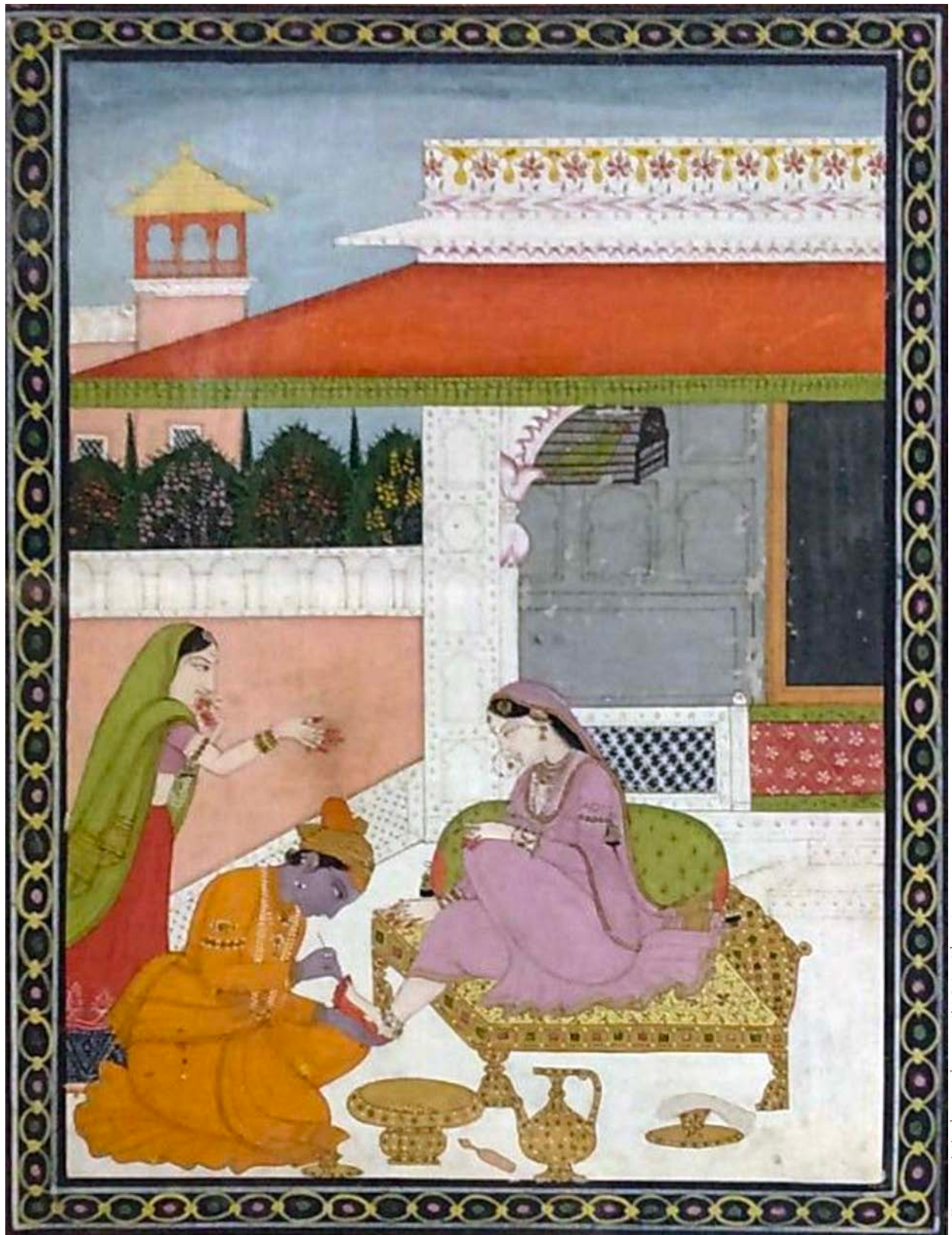
*viśākhāra kathā śuni kāndite kāndite
śrī rādhikā ārambilā tāhāre kahite*

Hearing Vishakha’s words Sri Radhika began to weep, and started to speak as follows: (54)

*sakhī karṇa ṭākibāre, kahitecha ye āmāre,
tāhā ati samūcita baṭe
āmāra yemana mana, yena haya ācaraṇa,
tāhāte āmāya ihā ghaṭe*

(Radha replied,) “O friend! I close my ears to all that you have just said to me, although what you advise is no doubt proper. Oh the way I behaved towards him!” (55)

*dekhitena prāṇanātha, yuḍiyā yugala hāta,
karileka kata mata stava
āmi matta haye māne, tāhā praveśite kāne
nā dilāma sakhī eka lava*



Kangra painting by an unknown artist. Late 18th century.

Radharani as the svādhīna-patikā nāyikā — the heroine who controls her lover

Contemporary painting by an unknown artist.



Separation and shadow

(Radha continued,) “I beheld that lord of my life, when he folded his hands together, and began to strenuously praise me. Yet, I was so inebriated with the effect of *māna* that none of his words even entered my ear! Oh *sakhī*! I did not hear even a single word.” (56)

amulya ratana hāra, kaṇṭha haite āpanāra,
laye dila bandu mora pāya
āmi krodhe haye andha, tyajī prema anubandha
pade kari phelinu tāhāya

(Radha then recalled) “My friend even took an invaluable necklace of gems off his neck and placed it at my feet, but blinded with rage and consequently oblivious to the ties of love, I kicked it away with my feet.” (57)

sukomala dui kare, mora pade samādare,
dhari bandhu rahila paḍiyā
dhik dhik dhik more, nā la-inu tāre kroḍe,
prīti kari bhūja pasāriyā

(Radha continued her lamentation:) “My friend, with his delicately soft and tender hands, clasped my feet with respectful veneration — he even remained there holding my feet. Yet: Fie! Fie! Fie! I did not sit him in my lap and take him in my arms!” (58)

yāra pada sparśa āše, tyajī kula grha vāse,
gopīgaṇa bhramaye kānane
seha more pāye paḍi, dila kata gaḍāgaḍi,
tabhu nā cāhinu sunayane



By Shital Banerjee, Calcutta circa 1900 to 1923

Sri Sri Radha Krishna

With the aspiration of simply being able to touch his feet, *gopīs* wander about in the woods, disregarding their families and house-hold obligations, and yet, he fell down at my feet, and rolled on the ground around my feet, but I still did not care to even bestow a mere glance upon the beautiful-eyed Lord. (59)

*bhāvi bhāvi se sakala, hṛdayete duḥkhānala,
jvaliteche ekṣaṇa āmāra
ravi pūjā annapāna, kichu nāhi haya bhāna,
kiśośīra vācā haila bhāra*

(Radha says,) “Thinking over and over all these events the flames of sorrow in my heart burned me so much that I could not even pretend to entertain any thought of worshiping the sun, or even of taking food.” Having said this much, Kishori Radha could speak no more. (60)

*lalitā kahena sakhī sthira kara mana
āra kena kṛṣṇa lāgi karicha cintana*

Lalita then said, “Make your mind steady and think of Krishna no more.” (61)

*kare chila yena kukarma viparīta
kariyācha apamāna tātāra ucita
tāhe yadi gela seha anya thāi cali
yogyā nahe tāra lāgi karite vikali*

“He behaved in an improper and atrocious manner, and you simply offered him befitting harsh words. If he can wander off elsewhere (to Chandravali’s *kuñja*)

then he is surely not worthy of being the cause of your present state of confusion!” (62-63)

*ei lāgi bhāra sane prīti karibāre
niṣedhiya chinu morā pūrvve-i tomāre*

“Besides,” Lalita continues, “I have forbidden you many times before by telling you that this is the burden that one has to bear if one indulges in loving affairs!” (64)

*tāhā nā śuniyā tāya prema kari chile
tāra preme jata sukha ekhana dekhile*

“But you did not listen and fell in love with him. Now you can see just what joy you get from his love!” (65)

*bhāṅgila se prema yadi vidhira ghaṭane
bhāla haila kheda nāhi kara mane*

*kulera kalaṅka yābe ayaśa tomāra
patira tarjjana ithe pā-ibe saṁhāra*

“Feel no more pain in your heart, for this love has been broken by the will of providence, and that is surely a good thing, as you would have had to suffer the infamy of being considered the disgrace of your family, and would have undoubtedly met with destruction upon hearing your husband’s harsh words of rebuke.” (66-67)

*ataeva vaśa kari āpanāra mane
sustha haye vasi thāka ekhana bhavane*

(Lalita concludes,) “Therefore, take command of your mind, and framing your attitude to a healthy and wholesome disposition, sit down here for a while within your *kuñja*.” (68) [To be continued in the next issue.]

— English translation by Jagannath Mishra Das from Raghunandana Goswami’s Śrī Śrī Rādhā-mādhavodaya. Pages 181 to 183. Published by Niradachandra Chakravarti. Kolkata. 1312 Sal. (1905 CE) Bengali.

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